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## BRIEF MENTION.

In a recent number of the *Rheinisches Museum* Professor USENER has published an important supplement to his *Götternamen*, called *Göttliche Synonyme*,<sup>1</sup> in which he treats the phenomenon of double paternity. As a rule the gods were not jealous of human successors so long as they respected the shrine which held the *σπέρμα θεοῦ καθαρὸν* (P. P. 3, 15). If Ischys had waited, he might have had the credit of Asklepios. But sometimes, and that with impunity, the human rival follows so closely on the heels of his divine predecessor that one birth must needs suffice for heroes of diverse paternity: such as Herakles and Iphikles, Kastor and Polydeukes. And then again family considerations operate to veil the divine origin of a hero, and Theseus, the son of Poseidon, is called the son of Aigeus. The details of these paternal doublets form a large part of the *chronique scandaleuse* of the Olympian gods, and what the irreverence of later times could make of such situations is amply shown by the Amphitruo of Plautus. But when closely examined the human parent vanishes. Deukalion the father of Hellen is one with Zeus the father of Hellen. Tyndareos the Masher is the same as Zeus the Crusher. Amphitryon is the double-ender thunderbolt, and Aigeus, the God of the Billow, is a synonym of Poseidon, as has long been suspected. The name of the so-called human father, it is true, is sometimes no more transparent than is that of the god himself; but we are dealing with an old stratification which Professor USENER has shown to be full of strange fossils. Ixion, as we have all read, had reason to be jealous of Zeus, for the same reason that Iago was jealous of the Moor, and under the *lex talionis* his wooing of Hera was not without some justification nor her encouragement of his suit; but what if Zeus is Ixion as Hera is Dia, Ixion's wife? One's head turns as many ways as Ixion's sun-wheel in Pindar (P 2, 21), and one expects to find next that Koronis's second sweetheart, Ischys, was Apollo himself. As Professor USENER says, the field is wide and inviting, but who shall bring to bear the same power of combination and the same range of knowledge as the scholar who has explored for so many years the vast domain of Greek religion and Greek mythology?

<sup>1</sup> See A. J. P. XVII 366-76.

The first anniversary of LANE's death witnesses the publication of his long-expected *Latin Grammar*, under the editorship of his pupil, Professor MORGAN, of Harvard (Harper and Brothers). Bound as I am by ties of friendship and affinity to the lamented scholar, I dare not say what I would about the monument which this rare genius has reared and which loving hands have unveiled. No impersonal criticism is possible for me, and others must estimate the value of this contribution of a lifetime to English literature as well as to Latin scholarship. The careful workmanship of the philologist is matched by the *curiosa felicitas* of the literary artist, and LANE's *Latin Grammar* will always be a touchstone by which to judge the delicate appreciation of either tongue. But one thing must be said: that there could be no more noble testimony to LANE's influence as a teacher—and his great work in life was a teacher's work—than the sympathetic spirit in which Professor MORGAN has carried out his master's plans. To have inspired such devotion and to have transmitted such consecration is the fortune of few.

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Professor SHOREY's edition of *Horace's Odes and Epodes* (B. H. Sanborn), with its wealth of literary illustration, is worth more than all the discourses on the indefeasibility of classical studies that I have ever heard or read or haply written or delivered. All modern literature is haunted by echoes of Horace, and not to catch these echoes is to lose the delight in the *iocosa imago*. And when there is no echo but only coincidence, the parallel gives us assurance of a kinship of thought and feeling that brings our *vager Flaccus* very near to our hearts, if he were not playing about them already.

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In LANE's *Latin Grammar* and SHOREY's *Horace* the current year has brought us two noteworthy contributions to classical study, both by mature scholars, of whom one is beyond the reach of our praise, the other is still in the heyday of fruitful activity. A third contribution, Dr. HAYLEY's *Alcestis* (Ginn), is by one of the new generation, and shows that the critical field in which comparatively little has been done by our countrymen is not to be without adequate representation of American scholarship. Here we have a work that is not 'based' on any of the editions of any previous commentator, 'German or other,' and inasmuch as the Journal has over and over urged on American scholars the duty of more independent work, the appearance of an edition of the *Alcestis* that undertakes to go to the bottom of things is to be heartily welcomed for the spirit alone, even if Dr. HAYLEY

were not so thoroughly equipped for his task as he has shown himself to be. The Introduction deals with The Myth of Alcestis, its History and Literary Treatment, and The Euripidean Play, The Critical Basis of the Text, and The Questions concerning the Scenic Representation of the Play, and is followed by an interesting essay by Dr. JAMES M. PATON on The Myth of Alcestis in Ancient Art. This work of a Harvard Doctor of Philosophy, fitly dedicated to the memory of two Harvard professors, Lane and Allen, is a Harvard document of prime significance.

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The first edition of CHRIST'S *Geschichte der griechischen Literatur*, which forms a part of the great *Müller Handbuch* (Munich, Beck), appeared in 1889 and the third edition, much enlarged, bears date 1898. This rapid succession of editions is a marked tribute to the value of the work, which commended itself to me so much at the time of its first appearance that I made an abridgment of it by way of a preliminary study to a projected *Outline of Greek Literature*. Unfortunately, in boiling down the bulky work and transfusing Christ's German into my English, so much of my peculiar vein infiltrated the mass that the result seems to be unavailable for any serious purpose, and I mention my own experiment only to emphasize my conviction of the great serviceableness of Christ's book and my admiration of his diligence and grasp. A translation into English is doubtless one of the things to be expected, but a history of Greek literature that is meant for Germans, like a grammar of Greek that is meant for Germans, must be adapted, not translated merely. Otherwise it is only so much material, not the thing needed itself.

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The new edition, the fourth, of the first volume of *Schoemann's Griechische Altertümer* (Weidmann) could not have been undertaken by a more competent scholar than Professor LIPSIVS. The work, one is happy to note, remains SCHOEMANN'S work, to which those who are old enough to remember the appearance of the first edition will always owe a special debt, and Professor LIPSIVS has made only those changes that are demanded by the advance of research in the domain of political antiquities. Six years, however, it seems, have passed since the printing began. In six years, as the editor himself recognizes, the remorseless progress of investigation is certain to bring about inconsistencies and repentances, but heavier draughts than this have been drawn on the indulgence of the learned public (A. J. P. XVI 262).

In the second part of LEAF and BAYFIELD's *School Edition of the Iliad*, Bks. XIII-XXIV (Macmillan), there has been no change in the General Introduction nor in the Grammatical Introduction, which are simply repeated from the former part; and the same thing is to be said of the Appendices, even to such false accentuations as *κορύς* and *κυνών*. One change, however, it is sad to note. The fear expressed in A. J. P. XVI 397 was only too well founded, and the omnipotent schoolboy has prevailed. The delightful Macmillan Greeks of the text have been abandoned for a large, clear but not especially attractive character. As in the companion volume, the seams of the *Iliad* have been traced everywhere, and all that we lack is the fashionable paintpot for the illumination of the coat of many colors, which, to be sure, like Joseph's coat, is not a coat of many colors. In a work honestly intended as an introduction to Homer, all this analysis would, in my judgment, be out of place, and in taking students through Homer for the first time, I should be tempted to assume the unitarian point of view, set forth in such detail by M. VICTOR TERRET, Professeur du petit séminaire d'Autun, in his elaborate work, *Homère* (Paris, Fontemoing). The sympathy with the student's fresh delight in Homer makes special pleading easy. But though LEAF and BAYFIELD'S book belongs to a series for colleges and schools, it is really meant for the same public as Leaf's larger edition. There is a curious disparateness between the grammatical trivialities and the recondite studies of the commentary, but that disparateness seems to be national.

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BLASS, who had done so much for Bacchylides in the prenatal stage of Kenyon's edition, has rendered the Cean nightingale the further service of an edition of his own, which bears date March, 1898, since which time Bacchylidean literature has been accumulating at so rapid a rate that *Brief Mention* is dealing with an old story in recording the appearance of this valuable addition to the *Bibliotheca Teubneriana*. The introduction gives a description of the MS, a brief account of the poet's life, an estimate of his genius, and the main features of his dialect. The metres are treated at some length and the arguments of the several poems are given. Then follows the bibliography up to the date of publication, a *conspectus metrorum*, the text with critical notes, and an *Index vocabulorum*, which undertakes to be exhaustive. The variations from Kenyon's text and the attempts at restoration recorded by Blass furnish ample scope for comment, but it may be as well to wait until the Greek seminaries Cisatlantic and Transatlantic have wrought their will on the poet's remains. Still, I cannot help noting a welcome confirmation of my own judgment in one passage, VII 2, where Jebb reads *μηνός* and Kenyon refers *πεντήκοντα* to the number of the chorus, whereas

Blass gives μῆνες and refers πενήκοντα to the interval in months between the two Olympiads, as had seemed to me self-evident from the first. For Day as the daughter of Time and Night it is only necessary to cite Aischyl. Ag. 291 and Soph. Tr. 95. See my Essays and Studies, p. 438.

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BLASS'S *Grammar of New Testament Greek* (Macmillan & Co.) has been translated into English by HENRY ST. J. THACKERAY. In the original German the book has already had a high place assigned to it in the Greek scholar's apparatus. From what has been said in this Journal about the same author's edition of the Acts (XVI 127), it will readily be understood that Blass's way of handling the problems of N. T. grammar is very congenial to those who, while yielding to none in their admiration, not to say adoration, of Attic, are yet broad-minded enough to take in the whole world of Greek and patient enough to trace the working of the organic laws of the language in the decay as well as in the culmination of Hellenic speech. In his Lexicon Sophocles, the Greek, apologizes by quoting Aristophanes: συνεκποτέ' ἐστί σοι καὶ τὴν τρύγα. Blass, the German, says, after Euripides: τῶν καλῶν καὶ τὸ μετόπωρον καλόν. It is a curious reversal of the usual points of view.

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In noticing the appearance of Dr. RUTHERFORD'S *Scholia Aristophanica* (A. J. P. XVIII 244), I expressed my sympathy with him in a task which he found so uncongenial. But in looking more narrowly into the volumes I wonder more and more why he should have deemed it necessary to translate the scholia at all and thus increase his labors. Those who understand Greek enough to study Aristophanes critically will hardly need an interpreter for the simple scholia, and a man who had been so unfortunate in his encounter with βαυβών (Herondas, VI 19) and with λαικάζειν, which he translates, New Phrynichus 401, 'relieve oneself' (comp. Zacher, Aristophanesstudien, I 24), ought to have been content to dwell in decencies forever and leave Aristophanes' peculiar vocabulary alone. In any case, for an officially verecund headmaster of a great public school the problems must have been troublesome in the extreme. True, the proprieties are observed, but in a puzzling way. By apt transliteration's artful aid τὸ αἰδοῖον becomes *to aedoeon* and πρωκτός becomes *proctus*. But if αἰδοῖον becomes *aedoeon* and πρωκτός *proctus*, it seems to me that it would not have been amiss to render αἰς by *amis* instead of the coarse English equivalent employed, for which Dr. RUTHERFORD might have used the more literary *jorden*, consecrated by Shakespeare. At the same time translations are

suggestive, and surely it is very instructive to find an eminent Greek grammarian translating (N. 1206) *παρ' ἀναλογίαν* 'by false analogy.' *ἀναλογία* means what we call 'accidence' and *παρ' ἀναλογίαν* signifies 'contrary to the regular inflexion,' which is not exactly the same as 'by false analogy,' and the second scholiast simply repeats in other words what the first had said: *περὶ τὴν κλητικὴν ἐσφάλῃ*, which Dr. RUTHERFORD renders 'Strepsiades makes a mistake in the vocative.' The mistake itself is attributed by the scholiast to 'rusticity.' Some commentators think it is due to the lyric swing of the passage. But analysis will not help. False inflexion is a very simple source of fun. *Στρεψιάδης* is as amusing in the mouth of Strepsiades as *Ἡρακλείδης* in the pages of a great champion of Euripides, or 'false analogy' in RUTHERFORD'S translation.

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Translations, except perhaps when they are exceptionally bad, withdraw themselves from the sphere of a periodical like the American Journal of Philology, and yet it is not fair that so unwearied a worker in the cause of classical philology as is Professor LAWTON should not have at least the meed of a passing notice under *Brief Mention*. In his *Successors of Homer* (Macmillan) Professor LAWTON has given us in fluent comment and translated extracts an outline of the less trodden ways of Greek hexametrical poetry, beginning with the Epic Cycle, traversing Hesiod and the Homeric Hymns, and concluding with the fragments of the philosophers who couched their doctrines in verse—Xenophanes, 'the true Homerid,' Parmenides, who 'sags in his poetic flight,' and Empedocles with his 'magnificent and sublime egotism.' The service rendered by such books to them that are without is unquestionable, and perhaps Professor LAWTON may reap the reward that he especially craves, and some of those who profess and call themselves Grecians may be incited by this attractive volume to study more carefully a range of Greek studies which he evidently considers too much neglected. Next to converting heathen, the missionary delights in stirring up the lazy brethren, foreseen of Hesiod, whose feet are too puffy to run and whose hands are too thin to work.

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ERRATUM.—For 'Cicero's Orator,' XIX 232, l. 23 fr. top, 'Cicero de Oratore.'